

*Faculty of Music
University of Toronto*

thursday evening series

*NEW YORK
PRO MUSICA
founded by Noah Greenberg
GEORGE HOULE, Music Director*

An Entertainment for ELIZABETH

*A Renaissance Spectacle
with
Singers, Dancers and Instrumentalists*

*Text and Contrafacta by John Hollander
Production Conceived by John Reeves White*

*MacMillan Theatre, Edward Johnson Building
October 12, 1972 at 8:30 p.m.*

PROGRAM

AN ENTERTAINMENT FOR ELIZABETH

being

A Most Excellent

Princely Maske of the Seven Motions

or

Terpsichore Unchain'd

CAST OF CHARACTERS

(in order of appearance)

MUSICIANS OF THE CONSORT:

Lute	Lucy Cross
Flute, recorder, crumhorn, dulcian, shawm	Herb Myers
Viols	Mary Springfels
Flute, recorder, crumhorn, pipe & tabor, rauschpfeife, fife, bagpipes	Shelley Gruskin
Harpsichord	Frederick Renz
Cornetto, recorder, crumhorn	Richard Cook
Recorder, cornetto, shawm	George Houle

THE COURT

Pattern	Ray DeVoll
Variety	Arthur Burrows
Queen Elizabeth	Roberta Senn
Lady-in-waiting	Kari Windingstad
Lady-in-waiting	Judy Hubbell
Courtier	Daniel Collins
Courtier	Rodney Godshall

THE MASKERS

Pages	Karen Lashinsky
	Gilbert Forman
Terpsichore	Marsha Davis
Up, revealed as Apollo	Robert Fenwick
Down, revealed as the Moon	Cathy Kaminski
Left, revealed as Venus	Victoria Brown
Right, revealed as Mars	Gregg Vierra
Back, revealed as Earth	Frances Loeb
Forth, revealed as Saturn	Charles Garth
Around, revealed as Jupiter	Justis Skae

PROGRAM NOTES

In Elizabethan and early Stuart England the masque was a type of theatrical performance at court and in great households on festive occasions, especially in honor of a high-ranking guest. In form the masque resembled a pageant rather than a drama. Unified by an allegorical or mythological concept the masque presented, in poetry, song and dance, a progress from the chaos caused by the absence of some virtue to the triumphant vindication of that virtue and often to a glorification of the monarch who embodied it.

As its name suggests, the masque centered around the masked or "vizarded" dancers, titled performers whose dancing transformed into the beauty of motion the philosophy the poet had expressed in the beauty of his lines. Dances performed for the dramatic portion of the masque ranged from processional dances at the beginning and end, to disorderly dances done in the time of chaos, to elaborate patterned dances intended to celebrate the triumph of virtue by showing forth the beauty of design in an orderly world. The revels interrupted the theatrical part of the masque to bring the audience into the allegorical context as partners of the performers, with stage dancers and audience joining in the social dances of the day.

An Entertainment for Elizabeth sets out to re-create the splendor of such a private masque as it might have been performed in honor of Queen Elizabeth I nearly 400 years ago. Since an authentic Elizabethan masque text would have required undue explanation to clarify the topical allusions for a modern audience, the American poet John Hollander was commissioned to write a text after the manner of an Elizabethan masque. The text of *An Entertainment for Elizabeth*, like its models, uses the allegorical framework and the contemporary references in the service of a neo-platonic ideal of order and beauty. All other aspects of *An Entertainment for Elizabeth* are as accurately Elizabethan as modern scholarship can make them, presented with the care for continuity and dramatic immediacy that has become a hallmark of New York Pro Musica productions.

The dance research whose results are seen in *An Entertainment for Elizabeth* is a relatively new field of scholarly activity. Julia Sutton, a recognized authority on dance manuals of the late sixteenth and early seventeenth centuries, planned the dances and trained the dancers for the original production, with Elizabeth Kurtz serving as dancing mistress. Thoinot Arbeau's *Orchesographie*, a French publication of 1589, together with the Italian publications of Fabritio Caroso (*Il Ballerino*, 1581, and *Nobilita di Dame*, 1600) and Cesare Negri (*Le Gratie d'Amore*, 1602), supplied most of the dance steps and floor patterns for the courtly dances of *An Entertainment for Elizabeth*. English sources supplied some of the social dances. The meticulous research extended beyond dance steps and floor patterns, even to details of walking and bowing, to the way a man held his hat or led his lady across the floor.

Dances chosen for *An Entertainment for Elizabeth* vary from a popular kissing game to the showy and difficult galliards, from the slow branles that could be danced by the oldest and most sedate members of the audiences to the daring La Volta, where the man swung his partner high in the air, at some risk to her modesty. Other dances include the canaries (a Renaissance idea of exotic savage dancing), a sword dance, a pavane, an alman, and of course the figure dance that climaxes the transformation scene.

Music for the current production was taken from the Mulliner Book, the Dublin Virginal Manuscript, the Fitzwilliam Virginal Book, the *English School of Lutenist Song Writers*, and the *English Madrigal School*. The music is played on instruments known to have been in use at the Elizabethan court, and where needed the bagpipe and the pipe and tabor have been added to the usual courtly instruments of the New York Pro Musica consort.

In June 1969, the New York Pro Musica presented the World Premiere of its lavish new production, *An Entertainment for Elizabeth* at Caramoor, in Katonah, New York. The reactions of New York critics were predictably rapturous, for there was little doubt that the latest effort of this extraordinary and unique ensemble, founded in 1953 by the late Noah Greenberg, would be any less impressive than the two great medieval musical-dramas in their repertoire, the *Play of Daniel* and the *Play of Herod*. Wrote the critic of the *New York Times* of Elizabeth, "All ingredients were carefully prepared and excellently performed. . . The Pro Musica deserves admiration and gratitude." And Alan Rich, music critic of *New York Magazine*, reported, "It was simply beautiful. The dancers were wonderful to behold. The music was ravishing. . . Brought a bygone era — its art and its heart — alive."

During the 1970-71 season *An Entertainment for Elizabeth* took its place in the regular touring repertoire of the Pro Musica, receiving enthusiastic reviews on both coasts — a six-week tour culminated in two performances at Hunter College in New York City. This season promises to be even more exciting, as they expand their admiring public to include more cities and universities across the country.

PRODUCTION STAFF***

Musical Direction	George Houle
Musical Research	John White
Dance Constructions	Julia Sutton
Masque Consultant	Jean Knowlton
Stage Direction	William Woodman
Scenic Design	Will Steven Armstrong
Costume Design	Anne Hollander
Lighting Design	Edward Byers
Production Stage Manager	Robert Lo Bianco
Assistant to Dr. Sutton	Elizabeth Kurtz
Wardrobe Supervisor	Linda Brennan

Costumes executed by Ray Diffen Stage Clothes and Grace Costumes

Masks and Fans by Frederick S. Nihda

This production was aided by a grant from the Ford Foundation.

GENERAL STAFF*** NEW YORK PRO MUSICA

Musical Director	Paul Maynard
General Manager	Peter Entin

The Faculty of Music expresses its thanks to The Varsity Fund for its generous assistance.

Next Event: Katharina Wolpe, piano (Pianist-in-Residence) October 18, 1972

Next Thursday Evening Series: November 9, 1972 Ah Ahk — The Performing Arts of Korea